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abroad. The Society exhibition is not so numerous but of more sustained value than last year's Royal Academy in London.

It is noteworthy that our men are looking more and more for tone in their work. Examples of this at the Society were a portrait by H. M. Walcott, a magnificent "Autumn Twilight" by Henry Golden Dearth, Jules Wengel's "Evening on the Canche," a landscape with running water in Thaulow's style. Addison T. Millar, just returned from abroad, has astounded his *confrères* by the vast strides he has made, as signalized in his "Moonrise, Blaricum." E. Irving Couse glazes, yet is sincere. W. Merritt Post shows also his feeling for quality in "Slow Declining Day," and John Noble Barlow, while following too much the English method in his "Dorset Meadows," is wholly convincing and satisfactory in his "Cornish Lane."

Another young artist, but a rising painter withal, to be singled out, is John G. Saxton, who exhibited "The Return Home" and "The Watering Place," the latter being a luminous bit with correctly drawn figures and a thin, light atmosphere. Likewise Robert Henri has two canvases which bespeak great talent, with a Manet influence. Really the best landscape in this exhibition was Ben Foster's "Mists of the Morning."

At the Water Color Society, the work of Frank Russell Green, F. K. M. Rehn, Will Robinson, Harry Fenn, George McCord, Edward Moran, E. H. Pothast, and others made this one of the best aggregations of sheets in the lighter medium ever brought together.

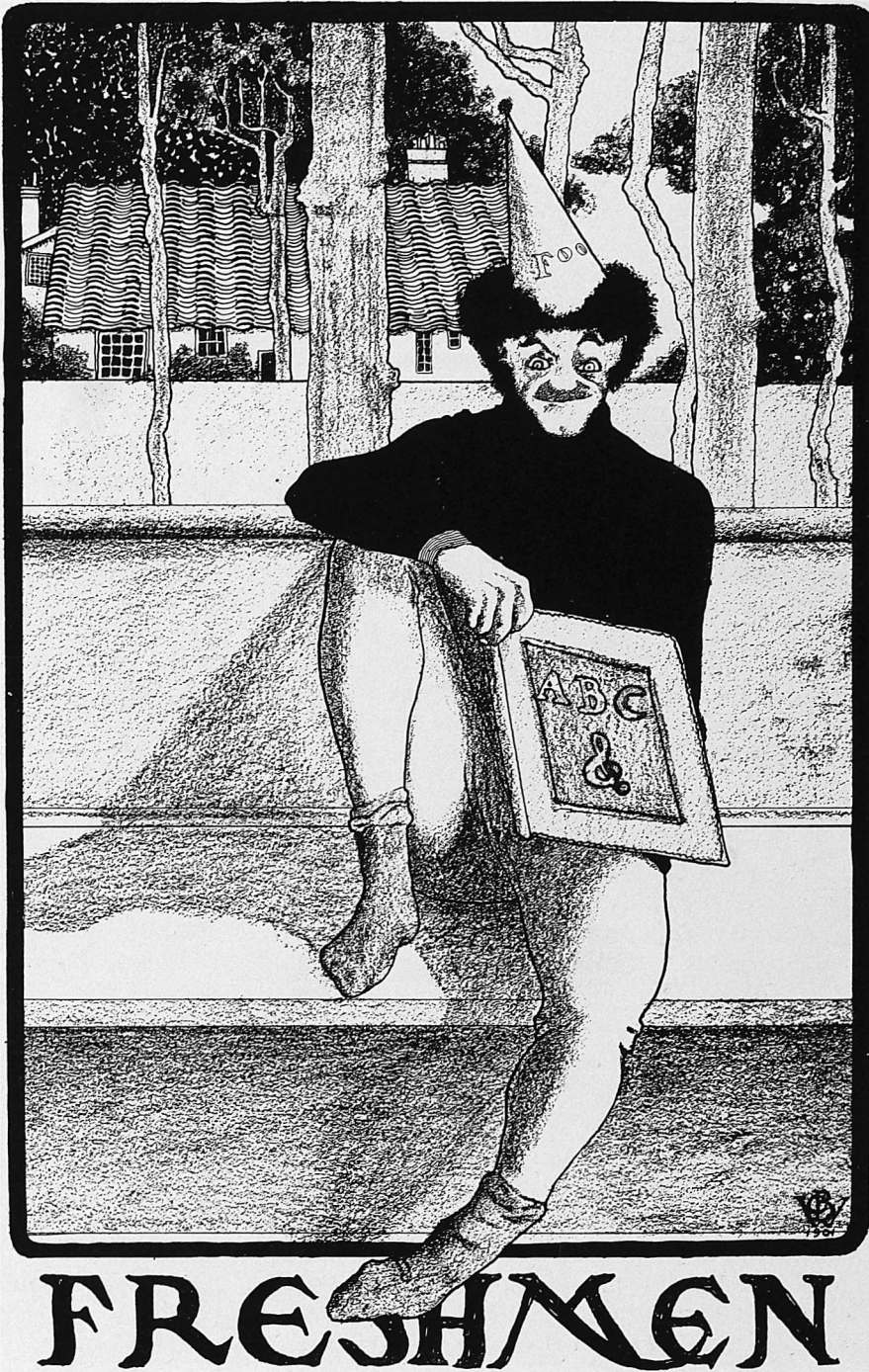
Conversing last summer with a foreign artist upon the subject of topographical painting in America, he observed that the picturesqueness of the ancient towns of the Continent, so attractive to American artists, should convince them that the equally picturesque views of American scenery and American cities would be avidiously demanded by continental buyers. He pointed to Homer Lee's "Building of a Skyscraper," Schreyvogel's "My Bunkie," and some other canvases in the American section in Paris, which attracted great attention, as cases in point. Would there had been some of Thomas Moran's Yellowstone scenery to speak of the grandeur of our great West!

DAVID C. PREYER.



CLEVER WORK OF STUDENTS

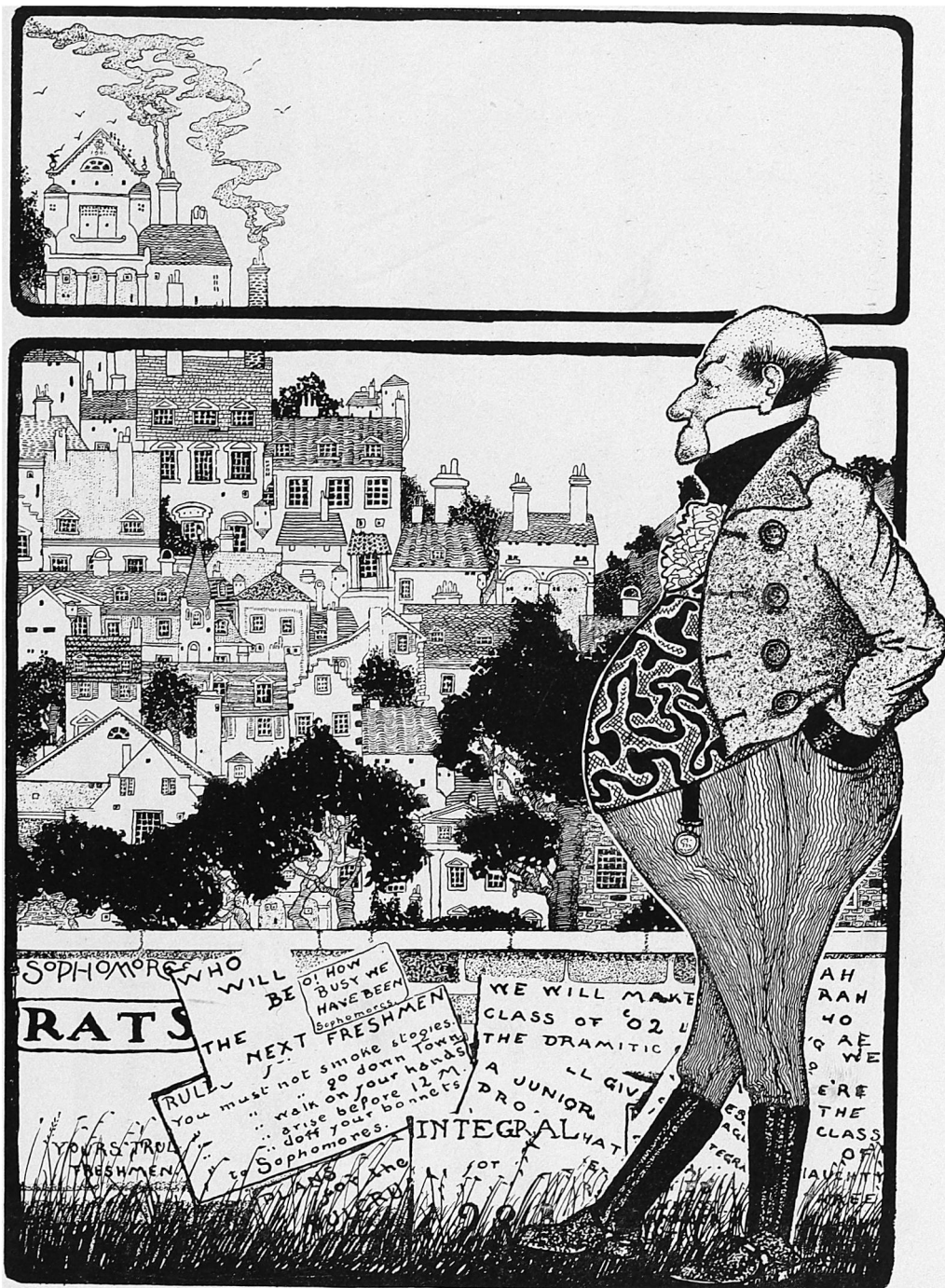
Much clever work is done by students at the various schools that never gets to the general public, since it is designed for issuance in catalogues or annuals which have a special or limited circulation. These drawings are worthy of presentation to a wider circle of art lovers than that which would see them in the natural course of events. The following are published by permission from a forthcoming year-book, and are suggestive of what the student classes are doing:



FRESHMEN

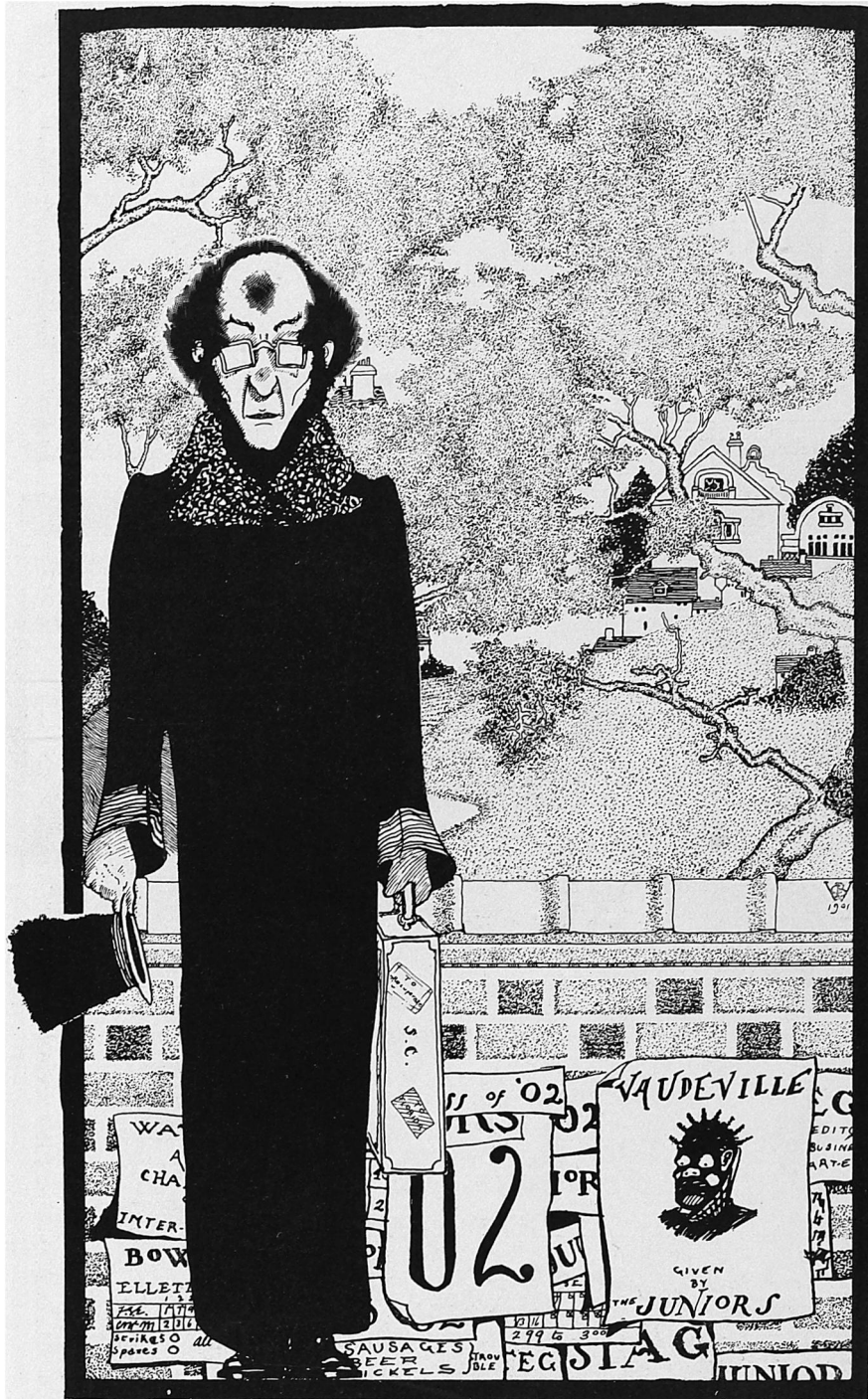
THE COLLEGE YEARS—I

Drawn for "The Integral," Published by Armour Institute of Technology
By W. C. Barbour, Student at School of Illustration, Chicago



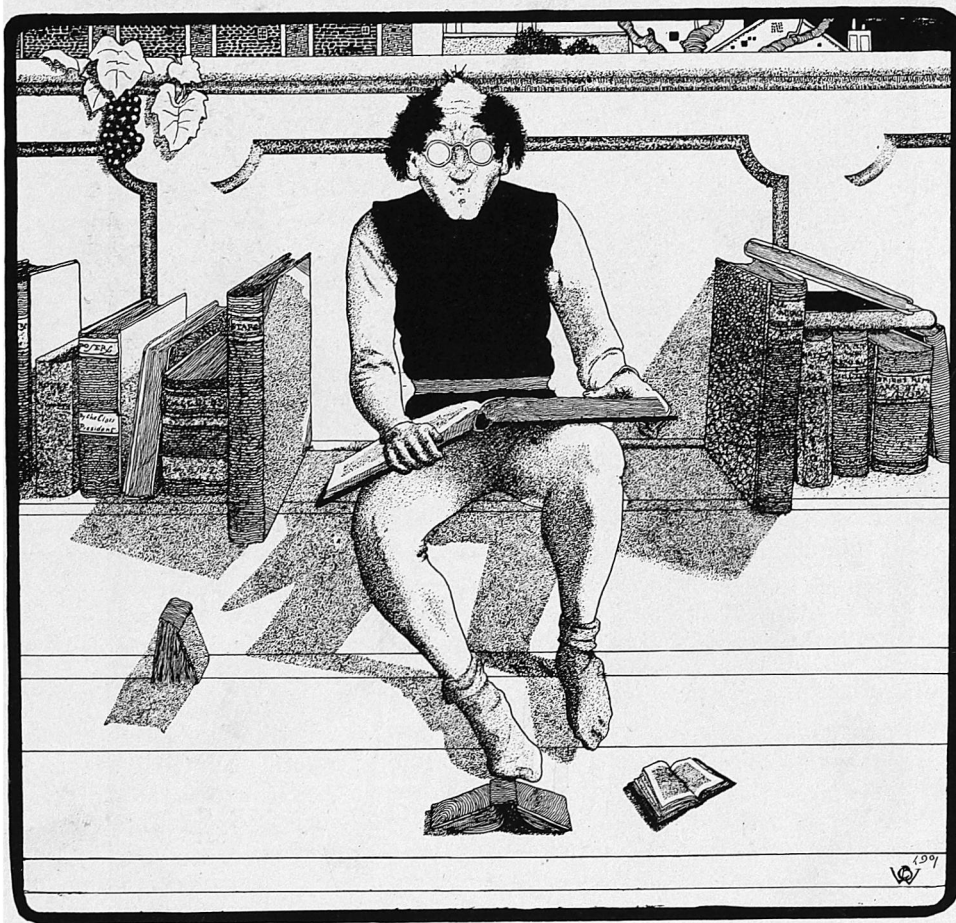
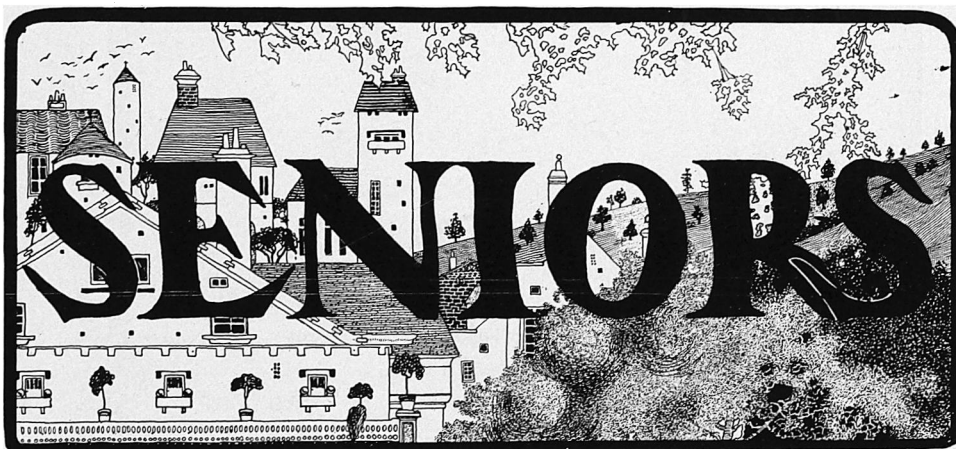
THE COLLEGE YEARS—II

Drawn for "The Integral," Published by Armour Institute of Technology
By W. C. Barbour, Student at School of Illustration, Chicago



THE COLLEGE YEARS—III

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THE COLLEGE YEARS—IV

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